

Mel Bay Presents

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KURT ROSENWINKEL COMPOSITIONS

BY KURT ROSENWINKEL

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BY KURT ROSENWINKEL
TRANSCRIBED BY CHUCK STEVENS

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Introduction

There is a book of compositions and solo transcriptions. The solo transcriptions are from my CD "Deep Long" and the compositions were selected from all of my songs spanning the last 15 years. I hope that you find meaning and enjoyment in working with this book, and I encourage playing these songs with your own group. Play more, discover more!

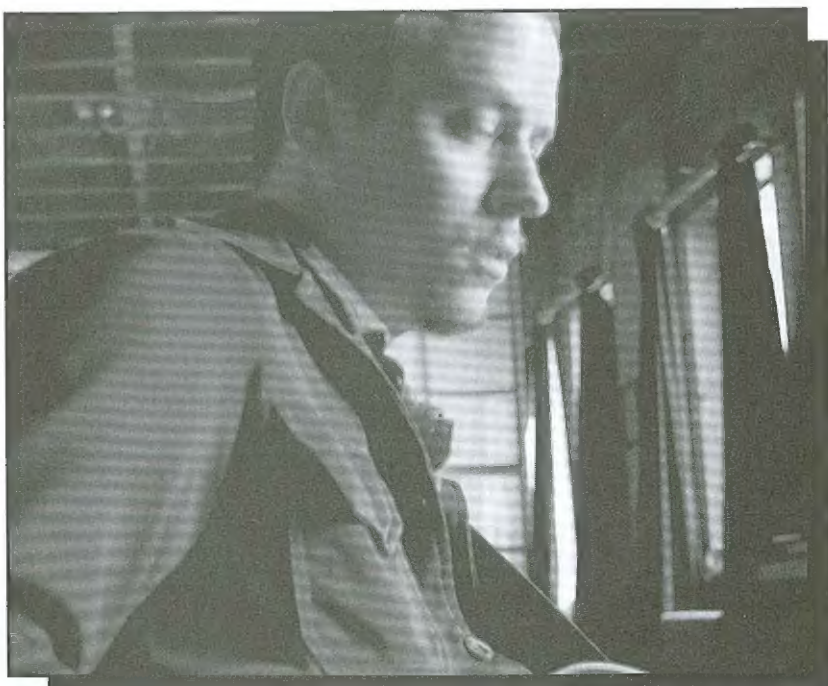
Kurt Rosenwinkel

I've been a fan of Kurt's for quite some time and have always enjoyed his music on a number of levels. As an improvising musician he has great control and freedom melodically and harmonically, and has the ability to really develop a solo over a given form. Great freedom can also be found in his compositions. Improvising is creating music quickly, on the spot. Composing is creating music in a more slowed down fashion. Kurt is a master of both. This book presents both of these sides of Kurt.

To get the most out of this book, every student should have the recordings from which the lead sheets and the solos are transcribed. This is a must since written music does not contain all the answers. Music is sound. The printed music is just the visualization of sound and therefore cannot perfectly communicate what is really taking place. The lead sheets provided are close to exactly what Kurt used in the studio. This should be of particular interest to the serious musician. Take special notice how certain lines are phrased, rhythmically manipulated and shaped. There are a number of liberties taken which make musical sense. Also notice how the group has used the printed lead sheet to realize what Kurt had in his mind for each tune. I found this to be one of the most interesting things about the project.

As for the solos, they speak for themselves. Kurt's use of timbre, time, and rhythm is notated quite clearly and should give the serious student countless hours of pleasure and study. I sincerely hope you enjoy this project as much as I did.

Corey Christiansen
Senior Editor



Photograph © Ian Gittler

A1,2,3,4

Piano 16

Guitar

G $\frac{Dmi^9}{Dmi}$ $\frac{CMAJ^7}{D}$ $\frac{B^7}{D}$ $\frac{F\#7(13)}{b9}$ $\frac{Gmi(MA7)}{b9}$

6 $\frac{DMAJ^7(\#11)}{b2}$ $\frac{Eb}{F\#7(13)}$ $\frac{D}{b9}$ $\frac{BbMAJ^7}{b9}$ $\frac{Emi^7}{b9}$

11 $\frac{A7(b9)}{b9}$ $\frac{A}{b9}$ $\frac{Gmi}{b9}$ $\frac{F\#mi^7(b5)}{b9}$ $\frac{E}{b9}$ $\frac{F}{Eb}$

(3rd time through starts transcribed solo on page 7) play 3xs

16 Fine (last time) piano melody

20 $\frac{D}{b9}$ $\frac{Cmi}{b9}$ $\frac{A7sus4(b9)}{b9}$ $\frac{A^6}{b9}$ $\frac{AMAJ^7}{b9}$ $\frac{Bb^7sus}{b9}$ $\frac{E}{Bb}$

25 $\frac{Gb}{Bb}$ $\frac{Abmi(b6)}{b9}$ **C** $\frac{Ab^7sus}{b9}$ $\frac{Bbmi}{b9}$ $\frac{Bbmi}{b9}$ $\frac{Dmi}{b9}$

30 $\frac{Abmi^{11}}{b9}$ $\frac{Bbmi^7(b6)}{b9}$ $\frac{E}{Eb}$ $\frac{F\#13}{b9}$ $\frac{Ami(b6)}{b9}$ **To A**

Solo **D** $\frac{FMA^9}{b9}$ $\frac{GbMAJ^7(\#11)}{b9}$ $\frac{G^7sus}{b9}$ $\frac{Ab^7sus}{b9}$ $\frac{Ami^9}{b9}$ $\frac{Bbmi^9}{b9}$ $\frac{Ami^9}{B}$ $\frac{Bbmi^9}{C}$

$\frac{Ami}{Db}$ $\frac{EMA^7(+5)}{D}$ $\frac{Eb^7alt}{b9}$ $\frac{Emi^7}{b9}$ $\frac{FMAJ^7}{b9}$ $\frac{G^7}{b9}$

Add 1 bar on keyboard solo

Form for Head: **A1,2,3** **B** **C** **A4** **D** (solos)

Editor's Note: On the head A1 and A2 are close to what is written in this lead sheet. A3 and A4 have enough improv material to be included in the solo transcription on page 7. Please use the lead sheet as the form but solos technically start on A3 of the lead sheet.

"BROOKLYN SOMETIMES" ■ bass

A

Bass

1. & 2.

3.

Open

B $\text{♩} = \text{♩}$

A Gmi $\text{F}\sharp\text{mi}7(\flat 5)$

E $\frac{\text{F}}{\text{E}\flat}$ D Cmi⁷ $\text{A}7\text{sus}4(\flat 9)$

A $\frac{\text{A}\flat}{\text{E}\flat}$ $\frac{\text{E}}{\text{E}\flat}$ $\frac{\text{G}\flat}{\text{E}\flat\text{mi}}$ $\text{A}\flat\text{mi}(\flat 6)$

C $\text{A}\flat7\text{sus}$ $\text{B}\flat\text{mi}$ / / Dmi $\text{A}\flat\text{mi}^{11}$

$\text{B}\flat\text{mi}7(\flat 6)$ $\frac{\text{E}}{\text{E}\flat}$ $\text{F}\sharp^{13}$ $\text{A}\text{mi}(\flat 6)$

Add 1 bar on keyboard solo

D.C. al Coda


Form for Head: **A1,2,3** **B** **C** **A4** **D** (solos)

To **A**


"BROOKLYN SOMETIMES" ■ bass pg. 2

♩

FMA⁹ G^bMAJ⁷ G⁷_{sus} A^b⁷_{sus} Ami⁹ B^bmi⁹ $\frac{\text{Ami}^9}{\text{B}}$ $\frac{\text{B}^b\text{mi}^9}{\text{C}}$



Ami EMA⁷⁽⁺⁵⁾
 $\frac{\text{Ami}}{\text{D}^b}$ $\frac{\text{EMA}^{7(+5)}}{\text{D}}$ E^b⁷_{alt} E^{mi}⁷ FMAJ⁷ G⁷_{sus}⁴ Open



To PIANO solo

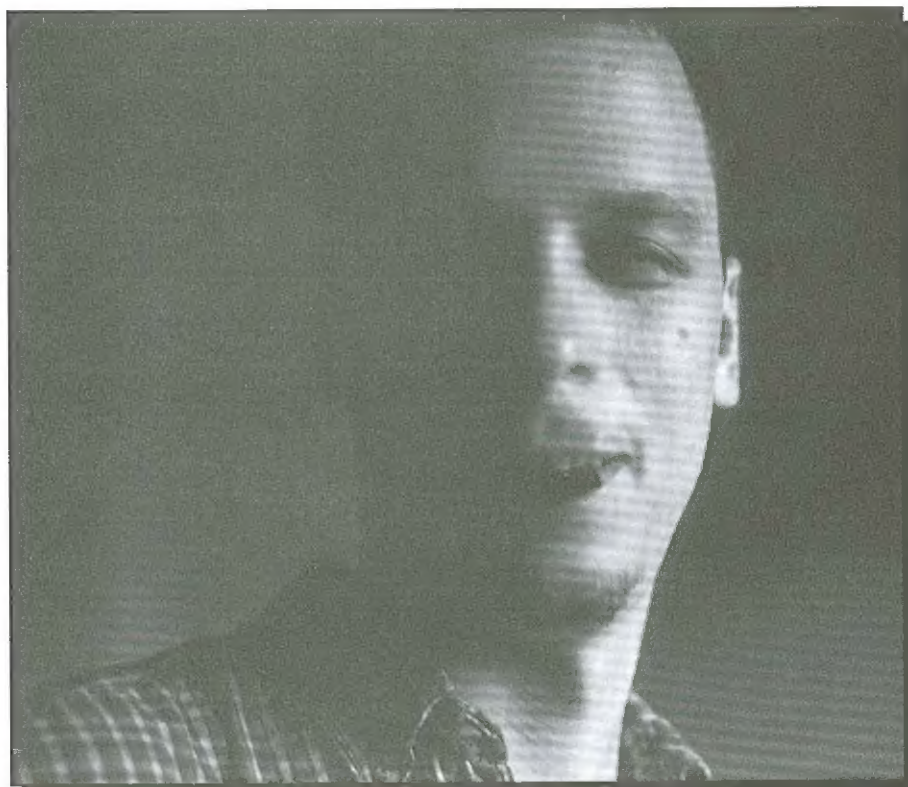


Photo provided courtesy of Anders Chan-Tidemann

"BROOKLYN SOMETIMES" ■ solo pg. 1

A3

♩ = 106

Dmi⁹ $\frac{G}{D}$ Dmi⁶ Dmi(sus)

1

TAB

Dmi⁹ $\frac{G}{D}$ CMAJ⁷ $\frac{D}{D}$ B⁷ $\frac{D}{D}$

5

TAB

Bmi¹¹ F#7(¹³_{b9}) Gmi(MA7) Bmi⁶

9

TAB

F#7(¹³_{b9}) Bmi¹¹ B^bMAJ⁷ $\frac{D}{D}$ Emi⁷ $\frac{D}{D}$

12

TAB

A7(_{b9}) (Piano) **C** **A4** $\frac{G}{D}$

16

TAB

bars 17-27 see lead sheet

"BROOKLYN SOMETIMES" ■ solo pg. 2

20

Dmi⁶ Dmi(sus) Dmi⁹ $\frac{G}{D}$

P

7-7 7-7 3 0 7 5 10 8 7 10 10 10 8 8 8 6 6

TAB

24

CMAJ⁷ $\frac{D}{D}$ B⁷ $\frac{D}{D}$ Bmi¹¹

P

8 6 5 5 2 1 5 4 0 5 4 3 0 2 0 2 4 2 4 3 7 7-10

TAB

27

F#7(¹³_{b9}) $\frac{B}{B}$ Gmi(MA7) $\frac{B}{B}$ Bmi⁶ P

3

11 12 14 14 16 14 12 16 14 12 14 13 11 14 13 11

TAB

29

F#7(¹³_{b9}) $\frac{B}{B}$ H P P Bmi¹¹ B^bMAJ⁷ $\frac{D}{D}$ H P

3

8 9 12 9 8 11 10 7 9 7 5 3 5 8 5 7 8 7 5 8 6 5 7 7

TAB

32

Emi⁷ $\frac{D}{D}$ H H P A7(^b9) P P FMA⁹ G^bMAJ⁷(#11)

H P

5 7 5 6 5 7 4 7 4 5 5 2 5 2 5 4 0 5 5 3 2 2 0 4 1 1 1 1 3 3 3 3

TAB

picking close to the bridge

"BROOKLYN SOMETIMES" ■ solo pg. 3

35 picking close to the bridge

G⁷_{sus} A^{b7}_{sus} A^{mi9} B^{bmi9} A^{mi9} B^{bmi9}

T 1 1 1 1 1 1 0 1 1 1 0 1 3 0 1 3 3 4 6 8 8

A 3 3 4 4 4 2 0 2 1 3 3 1

B

38

A^{mi} D^b E^bMA⁷⁽⁺⁵⁾ D E^{b7}alt E^{mi7} FMA⁷

T 7-12 11-10 9 8 7 8 10 11 8 8-7 4 5 5 5 7 5 8 7 5 7

A

B

41

G⁷ FMA⁹ G^bMA^{7(#11)} G⁷_{sus} A^{b7}_{sus}

T 5 5 3 7 5 3 2 1 4 2 1 2 3 5 4 3 6 4 3 2 5

A

B

44

A^{mi9} B^{bmi9} A^{mi9} B^{bmi9} A^{mi} D^b E^bMA⁷⁽⁺⁵⁾ D

T 5 3 2 5 4 5 6 5 3 6 5 3 5 2 4 5 5 6 4 5 5 8 7 6 8 6 4 3 7 6

A

B

47

E^{b7}alt E^{mi7} FMA⁷ G⁷

T 5 5 2 5 3 3 0 1 3 3 0 3 0 2 1 3 1 0 3 3 1 3 0 0 2 1

A

B

"BROOKLYN SOMETIMES" ■ solo pg. 4

50

FMA⁹ GbMAJ⁷(#11) G⁷sus Ab⁷sus

TAB

3 5 2 3 5 6 3 5 6 4 5 6 8 5 6 7 5 9 8 6 5 7 5 6 6 4 5 6 4 5

52

A^{mi}⁹ B^{bmi}⁹ A^{mi}⁹ B^{bmi}⁹ A^{mi} EbMA⁷(+5)

TAB

4 5 2 3 5 2 3 5 6 3 4 6 5 3 2 5 4 2 5 6 3 5 2 4 4 6 8 10 8 9 10 11 8 9 9

55

E^{b7}alt E^{mi}⁷ FMA⁷ G⁷

TAB

10 9 7 6 7 5 4 5 7 5 7 8 12 10 8 7 10 8 6 5 7 5

58

FMA⁹ GbMAJ⁷(#11) G⁷sus Ab⁷sus

TAB

4 5 7 4 5 4 7 6 5 3 4 6 3 6 3 4 5 3 5 4 3 4 5 3 4 5 3 6 4 6

60

A^{mi}⁹ B^{bmi}⁹ A^{mi}⁹ B^{bmi}⁹

TAB

5 3 2 5 4 2 5 6 6 5 6 4 5 2 3 5 3 2 5 6 6 6 4 4 6 6 4

"BROOKLYN SOMETIMES" ■ solo pg. 5

Ami $\overline{D\flat}$ EbMA7(+5) \overline{D} Eb7alt Emi7 FMAJ7

62

T 5 5 7 4 7 7 7 6 5 6 2 2 3 5 3 8 5 10

A 5 7 4 7 7 7 6 5 6 2 2 3 5 3 8 5 10

B 5 7 4 7 7 7 6 5 6 2 2 3 5 3 8 5 10

G7 FMA9 GbMAJ7(#11) G7sus Ab7sus

65

T 12 8 7 10 8 8 8 8 8 4 6 8 5 5 7 5 8 6 7 4 5

A 12 8 7 10 8 8 8 8 8 4 6 8 5 5 7 5 8 6 7 4 5

B 12 8 7 10 8 8 8 8 8 4 6 8 5 5 7 5 8 6 7 4 5

Ami9 Bbmi9 Ami9 Bbmi9 Ami $\overline{D\flat}$ EMA7(+5) \overline{D}

68

T 7 5 8 5 8 6 9 7 6 8 7 5 8 5 8 10 8 11 8 12 10 8 14 15 16

A 7 5 8 5 8 6 9 7 6 8 7 5 8 5 8 10 8 11 8 12 10 8 14 15 16

B 7 5 8 5 8 6 9 7 6 8 7 5 8 5 8 10 8 11 8 12 10 8 14 15 16

Eb7alt Emi7 FMAJ7 G7 A (piano solo)

71

T 16 17 17 12 13 10 12 10 12 8 5 6 5 7 6 7 5 2 2 2

A 16 17 17 12 13 10 12 10 12 8 5 6 5 7 6 7 5 2 2 2

B 16 17 17 12 13 10 12 10 12 8 5 6 5 7 6 7 5 2 2 2

"CAKE" ■ lead sheet

Slow Soviet Revolutionary Memorial

Dmi Fmi Dmi Fmi Dmi Ami Dmi Fmi A⁷ Gmi A⁷ Gmi A⁷ Gmi A⁷ Gmi

(improv)

Dmi Fmi Dmi Fmi Dmi Ami Dmi Fmi D / ^{Bb}/_D / DMA⁶ / Dmi⁷ G⁷

(improv)

5 Turn of the Century American Ballad

C Ami⁷ C Ami⁷ Bmi⁷ / / / Ami⁷ Bmi⁷ / / Ami⁷ Bmi⁷ D⁷(b9)

1st time: RITARD
Ending: NO RITARD

$\text{♩} = \text{♩}$ G 4 Bars Drums 4x Gmi Fmi / Gmi

fine

14

A1 Gmi⁷ EMAJ⁷ Dmi⁷

22

G^bMAJ⁷ / D^b CMAJ⁷(#11) CMAJ⁷(#5)

28 Bmi⁷ / E CMA⁷(#5) / E Bmi⁷ / E CMA⁷(#5) / E Bmi⁷ / E

34

A2 GMAJ⁷ EbMAJ⁷ EMAJ⁷

Dmi⁷ G^bMAJ⁷ / D^b CMAJ⁷(#11)

"CAKE" ■ lead sheet pg. 2

CMAJ7(#11) CMA7(#5) Bmi7 E CMA7(#5) Bmi7 E

CMA7(#5) Bmi7 E

B (Improv with sax the first time) A7 Gmi A7

Gmi A7 1 Gmi 2 Fmi7

D.S. al Coda

Solos ||: **A1** **A2** **B** D.S. al Coda **A1** **A2** **C** ||

Last Solo ||: **C** :|| → Original Tempo / Head Out

C Dmi solo starts on page 14. Fmi Gmi 8x

f *ff*

"CAKE" ■ solo pg. 1

♩ = 204 A7(b9)

sl.

Dmi

Fmi G Gmi F

Dmi

Fmi G Gmi F

5 10 10 10 8 10 13

TAB

Dmi

Fmi G Gmi F

Dmi

Fmi G Gmi F

Dmi

6 17 15 17-16-15-17-14-13 14-13-12-11-15-10 14-10

TAB

Fmi G Gmi F

Dmi

Fmi G Gmi F

Dmi

Fmi G Gmi F

11 14-13-10 13-12-10-13 10 13-8 10 10 10 10 13 12-11 12

TAB

Dmi

Fmi G Gmi F

solo Gmi7

A

picking close to the bridge

16 10-10 12-10 14-12-10 13-12-11 10 13-12-10-8-6 5-3-1 10-9-8-6-5 8

TAB

"CAKE" ■ solo pg. 2

21

EMAJ⁷ Dmi⁷ G^bMAJ⁷ / D^b

sl. sl. P

7 5 4 7 5 4 2 3 2 5 5 2 3 12 13 11 9 8 11 10

T A B

26

CMAJ⁷(#11) CMAJ⁷(#5) Bmi⁷ / E

pleking close to the bridge

8 7 9 7 10 9 7 10 9 7 5 3 2 3 5 5 5 4 7

T A B

31

CMAJ⁷(#5) / E Bmi⁷ / E CMAJ⁷(#5) / E Bmi⁷ / E

picking close to the bridge

4 7 4 5 7 7 9 5 7 7

T A B

36

Bmi⁷ / E GMAJ⁷

P P

7 10 (7) 9 8 7 10 9 7 10 11 12

T A B

41

EMAJ⁷ Dmi⁷ Dmi⁷ Dmi⁷

P P P P P H

11 (12) 12 12 10 8 7 10 8 5 3 5 4 5 3 5 4 2

T A B

"CAKE" ■ solo pg. 3

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a treble clef staff and a bass part on a bass clef staff. The guitar part features a key signature of one sharp (F#) and a time signature of 4/4. The bass part is written in a simplified, numerical style. The score is divided into measures by vertical bar lines. Chords are indicated by letters above the staff, and fingerings are shown with numbers. The guitar part includes a bridge section marked with a dashed line and a key signature change to one sharp. The bass part includes a bridge section marked with a dashed line and a key signature change to one sharp. The score is labeled with "CMA7(#5)" and "Bmi7" above the guitar staff, and "54" and "TAB" above the bass staff.

64

Gmi A7 Gmi Gmi

13-14-17-15 16-15 14-17-16-14 17-15-14 17-15-12 14-12-11-12 10-9

"CAKE" ■ solo pg. 4

69

B A⁷ Gmi A⁷ A⁷ Fmi⁷

P P P

T B
A 12 11 9
B

5 6 5 6 5 9 5 10 8 9 6 P 5

74

Gmi⁷ Gmi⁷ Gmi⁷ E^{MAJ}⁷ Dmi⁷

P P P P

T
A 8 5 5 8 6 3
B

3 1 3 4 2 4 5 3 5 5

79

Dmi⁷ Gb^{MAJ}⁷ D^b C^{MAJ}⁷(#11)

P P P P

T
A 3 5 5 3 5 3 5 6 4 6 5 3 5 4 3 5 4
B

84

C^{MAJ}⁷(#11) C^{MAJ}⁷(#5) Bmi⁷ E C^{MAJ}⁷(#5) E

P P P P

T B
A 2 4 5 2 4 5 2 5 5 4 7 4 6 4 5 4 7 5 7 7 9
B

89

Bmi⁷ E C^{MAJ}⁷(#5) E Bmi⁷ E

P P P H P P H P

T
A 9 7 12 10 8 7 10 8 7 10 7 9 7 7 9 7 5 4 7 6 4 7 6 7 4 5 7 5
B

"CAKE" ■ solo pg. 7

139

Fmi G Gmi F Dmi Fmi G Gmi F Dmi

3

16 13 14 13 16 15 13 12 15 12 14 15 14 13 15 13 11 10 13 12 10 10 12 10

TAB

143

Fmi G Gmi F Dmi Fmi G Gmi F

12 13 10 11 13 10 12 10 13 12 10 12 10 10 10 10

TAB

146

Gmi7

15 19

sl. sl.

TAB

"THE CLOISTER" ■ lead sheet

A

Drums & Piano 16 A_{mi}^7

A
 $C^7(b9)$

$D\flat$
 G

$F\sharp$
 C

$F\sharp^7_{sus}$

$A_{mi}^7(b6)$

$CMAJ^7$

5

A_{mi}^7

A
 $C^7(b9)$

$E\flat$
 G

$F\sharp$
 C

9

$F\sharp^7_{sus}$

$A_{mi}^7(b6)$

$CMAJ^7$

$EMAJ^7$

13

A2 B_{mi}^7 phryg.

B
 A^7

D_{mi}^9

C
 $D\flat$

$G\flat$
 $B\flat$

$E\flat^7(\sharp 9)$

$E\flat^7(\sharp 9)$

$E\flat^7(\sharp 9)$

21

B_{mi}^7 phryg.

$E\flat_{mi}^7$

$FMAJ^7(\sharp 11)$

A_{mi}^{11}

25

B^9

B^9

B $CMAJ^7(\sharp 11)$

$CMAJ^7(\sharp 11)$

29

$F\sharp_{mi}^7$

B^7

B^7

$EMAJ^7$

33

"THE CLOISTER" ■ lead sheet pg. 2

37 CMAJ7(#11) CMAJ7(#11) Ami7(b6) CMAJ7

41 Cmi7 F/C (improv) 4x

after solos 45 DbMAJ7(#11) EbMA9

49 A3 Ami7 A/C7(b9) Db/G F#C

53 F#7sus Ami(b6) CMAJ7 EMAJ7

57 Ami7 Eb+7 CMAJ7 B7(#11)

61 GbMAJ7 Ami(b6) CMAJ7 CMAJ7

65 Ami7 D/F# D Eb6 Bmi7(b9/b5)

69 Db/GbMAJ7 F/A7alt CMAJ6

Ami7 Eb+7 CMAJ7

"THE CLOISTER" ■ lead sheet pg. 3

77

B⁷ F#mi⁷(b5) F/A C

81

Emi⁷ To Coda

To Solos ▶

D.S. al Coda after solos

85

B2 tacet CMAJ⁷ F#-⁷ B⁷_{sus}

89

B⁷ CMAJ⁷ IN Ami⁷ BLOW! CMAJ⁷

f

94

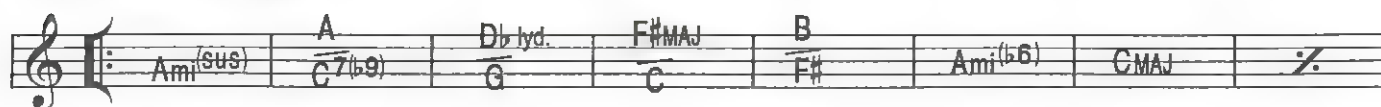
Outro FMAJ⁷ Bmi⁷(b5) CMAJ⁷ Dmi⁷

fine

VAMP

"THE CLOISTER" ■ lead sheet pg. 4

The Cloister ► SOLOS



4x

after piano solo D.S. al Coda

Form: Play to **B2**Solos: To Coda al *Fine*

"THE CLOISTER" ■ solo pg. 1

Ami(sus) A/C D^b/G F[#]MAJ/C

TAB: 0 2 5 5 5 6 7 8 8 6 4 6

F[#]7sus⁴ Ami(b6) CMAJ⁷ Ami⁷

TAB: 5 7 6 7 6 5 3 0 7 0 2 2 7 8 10 12 10 8 7 10

A/C E^bMAJ/G F[#]MAJ/C F[#]7sus⁴ Ami(b6)

TAB: 10 5 7 8 9 5 8 6 8 6 4 3 5 4 3 6 4 2 7 5 3 3 5

CMAJ⁷ EMAJ⁷ BPhryg. A13(#11)

TAB: 15 4 3 2 4 2 4 2 4 2 2 2 3 2 4 5 2 4 5 2 4 5 2 3 5 7 10 12

"THE CLOISTER" ■ solo pg. 2

Chords: Dmi⁹, C/D_b, G_b/B_b

Staff 1 (Treble Clef): Melody line with triplets and slurs.

Staff 2 (TAB): Fret numbers: 10 8 7 8 8 8 7 6 9 8 7 6 8 6 9 8 6 9 8 7 6

Chords: Ebalt, BPhryg.

Staff 1 (Treble Clef): Melody line with triplets, slurs, and a slide (sl.).

Staff 2 (TAB): Fret numbers: 11 12 12 11 10 11 12 11 10 8 10 7

Chords: Ebmi⁷, FMAJ⁷(#11), Ami¹¹, B⁹

Staff 1 (Treble Clef): Melody line with triplets, slurs, and a slide (sl.).

Staff 2 (TAB): Fret numbers: 6 7 8 7 8 9 7 12 8 7 7 5 5 7 4 4 4 2 2 4

Chords: CMAJ⁷(#11), F#mi⁷, B⁷

Staff 1 (Treble Clef): Melody line with triplets, slurs, and a slide (sl.).

Staff 2 (TAB): Fret numbers: 2 5 4 2 4 5 2 4 5 3 5 2 3 7 5 3 2 5 2 5 2 2

Chords: B⁷, EMAJ⁷, CMAJ⁷(#11)

Staff 1 (Treble Clef): Melody line with triplets, slurs, and a slide (sl.).

Staff 2 (TAB): Fret numbers: 1 2 4 2 4 5 7 9 11 12 7 12 10 8 7 10 8 7 9 7 5 4 2

"THE CLOISTER" ■ solo pg. 3

Ami(b6) CMAJ7 C4th F/C

39

3

3 3 3 3

3 8

8 13 10 8 9 10

0 2

8 8 7

F/C C4th F/C

44

5 6 8 10 15 10

13 13

11 10 8 11 10 7

11 10 8 6

5 7 6 8

C4th even- - - P C4th F/C

49

6 7 8 7 6

8 7 6 5 4

5 4 5 3 4 5 3 4 5

6 3 5 2 3 5 2 3

6 7 8 7 6

F/C H C4th C4th C4th

52

1 3 5 1 3 1 0 3

3 5 6 3 5

3 5 4 6 8 8 10 13

3 5 6 3 5

F/C F/C Ami7 3 H

55

15 13 11 10

13 11

10 8 10 9 7 6

5 7

"THE CROSS" ■ lead sheet pg. 1

A Bass & Drum intro C Gmi⁷ C Gmi⁷ 2nd x (D^b/G) 4x

B B⁷_{sus4} B⁷_{alt} D⁷_{alt} Abmi⁷(b6) Gbmi⁷(b6) Emi⁷(b6) B⁷_{sus4} B⁷_{alt} D⁷_{alt} G⁷_{sus4}

C C Eb D Db 4x

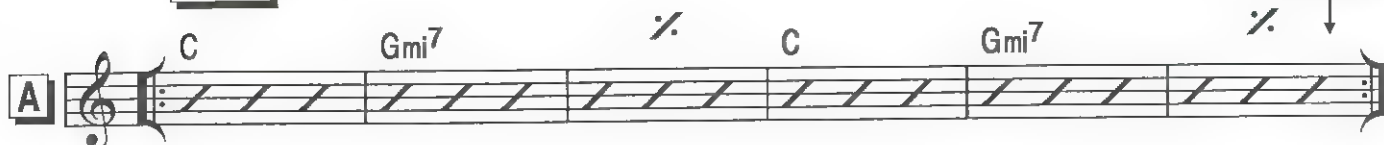
D Abmi⁷ Gbmi⁷ Ami⁷(b6) Ab/C E/Ab Gb⁷(13) Ami(MA7) Ab/C Abmi⁷ Gbmi⁷ Ami⁷(b6) Ab/C Ab⁻⁷ F#mi⁷ Ami⁷ 1 Cmi⁷ 2 G⁷_{sus}

To Solos ▶

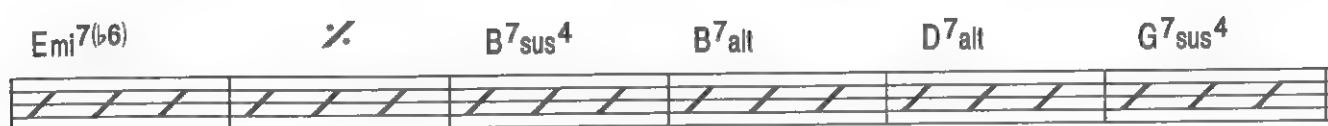
"THE CROSS" ■ lead sheet pg. 2

Solos

OPEN

A 

B 



C 

D 

Play **D** al 2. after each Solo

After Last Solo Play **D** al 1. and 2. the Vamp Out on **A**

"THE CROSS" ■ solo pg. 1

♩ = 242

C Gmi⁷ % C

5 3 4 5 5 5 5 3 5 5 5 3 5 5 3 3 3

TAB

Gmi⁷ % C Gmi⁷ %

5 3 3 5 4 3 4 4 5 2 5 3 4 5 3 4 4 3 5 5 2 0

TAB

C H Gmi⁷ % C Gmi⁷

10 2 2 0 1 2 2 0 2 2 3 4 5 5 4 3 5 4

TAB

% C Gmi⁷ H % C P

15 3 6 5 3 5 6 3 5 6 3 4 5 3 3 5 0 3 5 3 3

TAB

Gmi⁷ % C Gmi⁷ %

20 0 3 3 3 0 3 0 3 3 5 3 3 5 3 5 7 5 3 3 5 3 3 5 3

TAB

"THE CROSS" ■ solo pg. 2

Sheet music for guitar solo, page 2, titled "THE CROSS". The music is written in treble clef with a key signature of one flat (Bb). The piece is in common time (4/4). The notation includes standard musical notation (treble clef, notes, rests, bar lines) and guitar-specific notation (TAB, fret numbers, bends, slurs, and dynamic markings like *p* for piano and *st.* for sustain).

The music is divided into systems, each with a measure number (25, 30, 35, 40, 45) and a key signature change (C, Gmi7, C, Gmi7). The notation includes standard musical notation (treble clef, notes, rests, bar lines) and guitar-specific notation (TAB, fret numbers, bends, slurs, and dynamic markings like *p* for piano and *st.* for sustain).

System 1 (Measures 25-29): Key signature C, Gmi7. Measure 25 starts with a key signature change to C. Measure 29 ends with a key signature change to Gmi7.

System 2 (Measures 30-34): Key signature Gmi7, C, Gmi7, C. Measure 30 starts with a key signature change to Gmi7. Measure 34 ends with a key signature change to C.

System 3 (Measures 35-39): Key signature Gmi7, C, Gmi7. Measure 35 starts with a key signature change to Gmi7. Measure 39 ends with a key signature change to C.

System 4 (Measures 40-44): Key signature C, Gmi7, C, Gmi7. Measure 40 starts with a key signature change to C. Measure 44 ends with a key signature change to Gmi7.

System 5 (Measures 45-49): Key signature C, Gmi7, C. Measure 45 starts with a key signature change to C. Measure 49 ends with a key signature change to Gmi7.

"THE CROSS" ■ solo pg. 3

Gmi⁷ C Gmi⁷

50

TAB

C Gmi⁷ C Gmi⁷

55

TAB

C Gmi⁷ P C

60

TAB

Gmi⁷ C Gmi⁷

65

TAB

C Gmi⁷ C Gmi⁷

70

TAB

"THE CROSS" ■ solo pg. 4

75

Gmi⁷ C Gmi⁷ C

H H

3 3

6 3 5 3 6 5 6 3 5 6 10 10 8 8 10 15

TAB

80

Gmi⁷ C Gmi⁷ H

sl.

13-14 13 11 14-13 11-10 12 11-9 12-11-10-9 8 7-10 9 8 9 10-11-6 9 8 6

TAB

85

C Gmi⁷ H % C Gmi⁷

5 7 5 4 3 (0) 0 0 2 3 0 1 3 1 3 4 5 3 3 5 5 3

TAB

90

B⁷_{sus4} B⁷_{alt} D⁷_{alt} %

8 5 6 7 4 5 6 4 7 6 5 6 5 6 12

TAB

95

Abmi⁷(b6) Gbmi⁷(b6) Emi⁷(b6) P % B⁷_{sus4}

11-14-18 17-16-15-14 17 15-13-12 14-12 15 14-12 15-14-12 15 14 12 11-14-11-12

TAB

"THE CROSS" ■ solo pg. 5

B⁷alt H D⁷alt *sl.* G⁷sus⁴ C E^b

100

TAB 9 10 10 8 12 11 10 9 7 6 10 9 8 6 5 7 5 5

D D^b C E^b D *sl.* *sl.*

105

TAB 5 4 5 6 5 8 8 8 8 8 8 15 15 15 15 15 15 13 15 15 15 15 14

D^b *sl.* C *sl.* *sl.* E^b *sl.* *sl.* D *sl.* D^b *sl.* *sl.*

110

TAB 15 15 15 13 15 15 14 15 15 15 13 15 15 15 13 15 15 15 13 15 15 15 15 15 15 15 15 13 15 15 13 15

C *sl.* E^b *sl.* D P D^b Abmi⁷

115

TAB 15 15 13 15 15 15 14 15 15 15 15 14 12 11 10 13 12 9 11 14

F[#]mi⁷ Ami⁷(^b6) $\frac{Ab}{C}$ Abmi⁷ F[#]mi⁷

120

TAB 12 9 10 12 12 10 10 8 9 10 8 9 9 8 7 6 5 6 7 4 6 4

"THE CROSS" ■ solo pg. 6

125

Ami7(b6) Ab/C Abmi7 F#mi7 Ami7(b6)

TAB

7 5 7 5 7 8 6 4 5 6 4 4 6 7 3 5 2

130

Ab/C Abmi7 F#mi7 Ami7(b6) Ab/C

TAB

3 4 6 4 6 7 2 4 5 2 3 5 6 3 5 6 5 4 3 6 4

135

Abmi7 F#mi7 Ami7(b6) Ab/C Abmi7

TAB

6 4 4 4 6 4 9 7 8 7 7 11 12 8 10 8 8 9 9

140

F#mi7 Ami7(b6) Ab/C Abmi7 F#mi7

TAB

11 14 14 11 13 12 11 14 13 14 18 18 19 18 19 19 16 17

145

Ami7(b6) Ab/C Abmi7 F#mi7 Ami7(b6)

TAB

19 20 17 16 14 13 16 15 14 12 15 13 16 14 14 14 11 12 9 10 12 9 12 12

"THE CROSS" ■ solo pg. 7

150

Ab/C Abmi7 F#mi7 Ami7(b6) Ab/C

H P

T 13-10-11-13 10-11 9-11-7 8 9 9 6 7-9 7-6 9 10 9-7 9-10-8 6 6 9-8 6-10

A

B

155

Abmi7 F#mi7 Ami7(b6) Ab/C Abmi7

sl. (e)

T 8 11 9 8-11 11 sl. (12) 7-6-5-3 8-7-6-4 7-6 4 4

A

B

160

F#mi7 Ami7(b6) Ab/C Abmi7 F#mi7

T 5 6 3 5 3 6 4 4 4 6 4 7 5 9 7

A

B

165

Ami7(b6) Ab/C

4 sl. b

T 11 9 12 10 14 11 sl. 16

A

B

"GESTURE (LESTER)" ■ lead sheet pg. 1

Ami7 Ami7(b6) AMAJ7(#11) G#mi11 F#mi11 F#7(+5)

AMAJ7 EMA6 FMAJ7(#11) E7sus4-3 Eb7 4 D7sus4-3

7 CMAJ7(#11) F#mi11 GMAJ9 Bmi7 AbMAJ9 Cmi7 DbMA6 Gmi11

13 **A** Bb F7 DbMAJ7 AbMA6 DMAJ7(#11) Db7sus BMAJ9 F7(#9)

17 Bb F7(#9) Bbmi11 DbMA7(+5) GbMAJ7 Fmi7 Cmi7 Ami7(b5)

21 Bmi7 A7sus Bb F7 3 DbMAJ7 AbMA6 DMAJ7(#11) Db7sus

25 C7alt F7 GbMAJ7 C7alt F#mi11 Gmi11 Ebmi9

29 Gmi11 E7alt DbMA7(+5) GbMAJ7 DbMA7(+5) GbMAJ7 Bb F7 DbMAJ7 AbMA6

33 Db Eb / Db Eb / Ab9 F7sus E7sus Bbmi7

Ami7 GbMAJ7 Ami7 GbMAJ7 1 F7 Gmi7 F7 Gmi7 F7 Gmi7 Ami7 Cmi7 F7

2 Ami9 Emi7 G / Ab Bb / Ab Bb Bb

3 Fine

"GESTURE (LESTER)" ■ lead sheet pg. 2

B Bbm⁶ / Gb⁷ Fmi⁹ /
 Bbm⁶ / Gb⁷ Fmi⁹ /
 Dbmi⁶ C7(#9) / Abmi⁶
 Dbmi⁶ C7(#9) / AbMAJ⁶
 Abmi(b⁶) EMAJ⁷ F⁷_{sus} D.S. al Fine to solos

- Drum solo
- Piano solo
- Guitar solo
- Sax solo

After sax solo go to **B** and take D.S. al Fine

"GESTURE (LESTER)" ■ solo pg. 1

♩ = 130 Abmi(b6) 3 H EMAJ7 F7sus4

The first system of music is in 3/4 time. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G2, followed by a quarter note A2, and then a triplet of eighth notes B2, C3, and D3. This is followed by a half note E3, then a quarter note F3, and another triplet of eighth notes G3, A3, and B3. The system concludes with a quarter note C4. The guitar tablature below the staff shows the fretting for each note: G2 (1), A2 (2), B2 (4), C3 (1), D3 (3), E3 (4), F3 (2), G3 (4), A3 (5), B3 (2), and C4 (4).

A BbMAJ7 F7 DbMAJ7 AbMA6 DMAJ7(#11) P Db7sus

The second system of music continues the melody. It starts with a quarter note D3, followed by a quarter note E3, and then a quarter note F3. This is followed by a quarter note G3, then a quarter note A3, and then a quarter note B3. The system concludes with a quarter note C4. The guitar tablature shows the fretting for each note: D3 (1), E3 (3), F3 (1), G3 (6), A3 (6), B3 (11), and C4 (10).

BMAJ9 F7(#9) BbMAJ7 F7 Bbmi11 DbMA7(+5)

The third system of music continues the melody. It starts with a quarter note D3, followed by a quarter note E3, and then a quarter note F3. This is followed by a quarter note G3, then a quarter note A3, and then a quarter note B3. The system concludes with a quarter note C4. The guitar tablature shows the fretting for each note: D3 (6), E3 (9), F3 (6), G3 (7), A3 (9), B3 (8), and C4 (6).

GbMAJ7 Fmi7 Cmi7 Ami7(b5) Bmi7 A7sus

The fourth system of music continues the melody. It starts with a quarter note D3, followed by a quarter note E3, and then a quarter note F3. This is followed by a quarter note G3, then a quarter note A3, and then a quarter note B3. The system concludes with a quarter note C4. The guitar tablature shows the fretting for each note: D3 (9), E3 (2), F3 (3), G3 (3), A3 (4), B3 (3), and C4 (1).

Bb H F7 DbMAJ7 AbMA6 DMAJ7(#11) Db7sus

The fifth system of music continues the melody. It starts with a quarter note D3, followed by a quarter note E3, and then a quarter note F3. This is followed by a quarter note G3, then a quarter note A3, and then a quarter note B3. The system concludes with a quarter note C4. The guitar tablature shows the fretting for each note: D3 (12), E3 (3), F3 (3), G3 (6), A3 (4), B3 (6), and C4 (4).

"SYNTHETICS" ■ lead sheet

Lead sheet for "SYNTHETICS" in 4/4 time. The melody is written on a single staff with various chords and articulations. The key signature has one flat (Bb). The piece ends with a double bar line and the instruction "rit. last time Fine".

Chords and measures:

- Measures 1-4: EbMAJ7, F7, EbMAJ7(#11)
- Measures 5-8: GMAJ7, F#7, Ami7, Bbmi7, GbMAJ7, F, Gb, F
- Measures 9-12: GbMAJ7, Fmi7, GMAJ7, C#mi7, D#mi7, C#mi7, DMAJ7, F7(#9)
- Measures 13-16: Bb7, Abmi, Bb7, Abmi7, Bb, F7, Gb, Bb, Gb, Bb, Eb

Solos

Solo section for "SYNTHETICS" in 4/4 time. The section consists of four staves, each with a series of slanted lines indicating a solo line. The chords for each staff are listed above the staff.

Chords for Solo section:

- Staff 1 (Measures 17-20): EbMAJ7, F7, EbMAJ7(#11)
- Staff 2 (Measures 21-24): GMAJ7, F#7, Ami7, Bbmi7, Gb, Fmi, Gb, Fmi
- Staff 3 (Measures 25-28): Gb, Fmi, GMAJ7, C#mi7, D#mi7, C#mi7, DMAJ7, F7(#9)
- Staff 4 (Measures 29-32): Bb7, Abmi, Bb7, Abmi, Bb, F7(b9), GbMAJ7, BbMAJ7, GbMAJ7, BbMAJ7

"SYNTHETICS" ■ solo pg. 1

♩ = 270 E \flat MAJ7 F7 E \flat MAJ7(#11)

TAB

GMAJ7 F#7 Ami7 Bbmi7 GbMAJ7 Fmi GbMAJ7 Fmi

TAB

GbMAJ7 Fmi GMAJ7 C#mi7 D#mi7 C#mi7 DMAJ7 F7(#9)

TAB

Bb7 Abmi Bb7 Abmi Bb F7(b9) GbMAJ7 BbMAJ7

TAB

GbMAJ7 BbMAJ7 E \flat MAJ7 F7 E \flat MAJ7(#11)

TAB

"SYNTHETICS" ■ solo pg. 2

21

EMAJ⁷(#11) GMAJ⁷ F#⁷ Ami⁷ Bbmi⁷ GbMAJ⁷ Fmi

P H P H P H P

TAB

3 1 4 1 1 4 4 5 4 3 2 3 1 2 3 2 1 4 4 2 2 1

25

GbMAJ⁷ Fmi GbMAJ⁷ Fmi GMAJ⁷ C#mi⁷ D#mi⁷ C#mi⁷

sl. H P H P P P H

TAB

6 4 4 6 4 6 5 4 7 7 6 5 3 2 2 4 4 1 2 4 4

29

DMAJ⁷ F7(#9) Bb⁷ Abmi Bb⁷ Abmi Bb F7(b9)

P sl. sl. P

TAB

4 2 3 3 3 3 3 3 6 6 5 4 2 4 4 2 3 3

33

GbMAJ⁷ BbMAJ⁷ GbMAJ⁷ BbMAJ⁷ EbMAJ⁷ F⁷

H P H

TAB

2 3 1 1 4 1 2 3 3 2 1 3 1 0 3 1 3 0 3 3 5 2 5 3 2 1 4

37

EMAJ⁷(#11) GMAJ⁷ F#⁷ Ami⁷ Bbmi⁷

sl. P sl. P P H

TAB

4 2 4 5 4 7 11 9 7 6 9 7 5 4 6 3 4 5 4 3 6 6 5 3 5 3 5 6 3

"SYNTHETICS" ■ solo pg. 3

41

G \flat MAJ7 Fmi G \flat MAJ7 Fmi G \flat MAJ7 Fmi GMAJ7 C \sharp mi7

TAB

45

D \sharp mi7 C \sharp mi7 DMAJ7 F7(\sharp 9) B \flat 7 Abmi B \flat 7 Abmi

TAB

49

B \flat F7(\flat 9) G \flat MAJ7 B \flat MAJ7 G \flat MAJ7 B \flat MAJ7 E \flat MAJ7

TAB

53

F7 EMAJ7(\sharp 11) GMAJ7 F \sharp 7

TAB

57

Ami7 B \flat mi7 G \flat MAJ7 Fmi G \flat MAJ7 Fmi G \flat MAJ7 Fmi

TAB

"SYNTHETICS" ■ solo pg. 4

61

GMAJ7 C#mi7 D#mi7 C#mi7 DMAJ7 F7(#9) Bb7 Abmi P

65

Bb7 Abmi Bb F7(b9) GbMAJ7 BbMAJ7 GbMAJ7 BbMAJ7

69

EbMAJ7 F7 EMAJ7(#11) H

73

GMAJ7 F#7 Ami7 Bbmi7 GbMAJ7 P Fmi GbMAJ7 Fmi

77

8va GbMAJ7 Fmi GMAJ7 C#mi7 D#mi7 C#mi7 DMAJ7 F7(#9)

8va

8 9 11 9 12 17 14 16 12 14 12 14 12 14 12 13

“SYNTHETICS” ■ solo pg. 5

81

B \flat 7 Abmi B \flat 7 Abmi B \flat F7(b9) G \flat MAJ7 B \flat MAJ7

13 18 13 18 16 18 16 18 18 18 16 15 15 13

T
A
B

85

G \flat MAJ7 B \flat MAJ7

13 6

T
A
B



Photo provided courtesy of Anders Chan-Tidemann

"USE OF LIGHT" ■ lead sheet

1:30

Piano intro/solo

1

B \flat MAJ7(#11)

5

DMAJ7

Cmi7

DMAJ7

9

Ami7

C#7(#9(maj7))

13

B \flat MAJ7(#11)

2

17

Dmi7

E \flat MAJ7

Bmi7

Ami7

21

C#MA7(+9)

C7sus10

25

B \flat MAJ7

DMAJ7

29

B \flat MAJ7

33

3

B \flat MAJ7(#11)

“USE OF LIGHT” ■ lead sheet pg. 2

37 *F*MAJ7 *C*mi7 *E*bMAJ7 *B*b7sus

45 *D*bMAJ7 *B*bMAJ7(#11)

49 *D*bMAJ7 *D*b7(#9) *B*bMAJ7

53 *D*bMAJ7 *B*bMAJ7(#11) D.S. al Fine after solos

Solos over form

Editor's note: Vamp on Bbmaj7(#11) until piano ending.

fine

piano

"USE OF LIGHT" ■ solo pg. 1

♩ = 120 B \flat MAJ7(#11)

This system contains the first two measures of the piece. The treble clef staff shows a melody starting on a whole rest, followed by eighth and quarter notes. The bass clef staff shows a bass line with octaves and a triplet. Chords are indicated as B \flat MAJ7(#11).

TAB: 5 8 8 5 | 8 8 8 8 8 | 8 6 5 7 5 5 6 7

B \flat MAJ7(#11)

This system contains measures 3 and 4. The treble clef staff continues the melody. The bass clef staff shows octaves and a triplet. Chords are indicated as B \flat MAJ7(#11).

TAB: 5 5 | 5 5 7 7 | 5 7 5 5 7 | 0 0

DMAJ7 Cmi7 DMAJ7

This system contains measures 5 and 6. The treble clef staff shows a melody with a triplet and slurs. The bass clef staff shows octaves and a triplet. Chords are indicated as DMAJ7 and Cmi7. Techniques like 'H' (hammer-on) and 'P' (pull-off) are marked.

TAB: 8 2 2 3 5 5 | 3 2 5 3 4 3 | 4 4 4 3 3 | 2 2 4 4

Ami7 C/D \flat

This system contains measures 7 and 8. The treble clef staff shows a melody with a triplet and slurs. The bass clef staff shows octaves and a triplet. Chords are indicated as Ami7 and C/D \flat . A note is marked 'picking close to the bridge'. Techniques like 'P' (pull-off) and 'sl.' (slide) are marked.

TAB: 12 5 5 2 2 0 | 0 2 3 5 2 5 | 2 4 5 3 5 3 7 3 | 8 9 12

B \flat MAJ7(#11)

This system contains measures 9 and 10. The treble clef staff shows a melody with a triplet and slurs. The bass clef staff shows octaves and a triplet. Chords are indicated as B \flat MAJ7(#11). Techniques like 'P' (pull-off) and 'sl.' (slide) are marked.

TAB: 16 12 11 10 9 10 | 8 8 10 8 10 | 8 9 8 6 5 7 6 | 8 7 5 7

— 43 —

"USE OF LIGHT" ■ solo pg. 3

Musical notation for measures 40-43. Chords: B \flat MAJ7(#11), H, Dmi7, E \flat MAJ7. Tempo/mood: slightly swung.

40

TAB

15 12 15 12 14 11 15 12 13 10 10 13 11 5 7 7 6 8 5 6 5 5 8

Musical notation for measures 44-47. Chords: FMAJ7, Cmi7, E \flat MAJ7, B \flat 7sus4. Performance markings: sl., P.

44

TAB

13 8 10 9 8 7 6 6 8 6 4 3 5 3 5 3 5 3 5 3 5 3 4 3 6 4 4

Musical notation for measures 48-51. Chords: D \flat MAJ7, B \flat MAJ7(#11). Performance markings: picking close to the bridge, H, 3.

48

TAB

3 4 6 3 6 5 6 4 6 3 4 6 8 8 3 5 3 5 3 6 3 3 5 5 5 3

Musical notation for measures 52-55. Chords: D \flat MAJ7, D \flat 7(#9). Performance markings: picking close to the bridge, P, H, 3.

52

TAB

4 6 4 6 3 6 3 6 4 6 4 6 9 8 7 9 7 9 8 6 9 6 9 6 8 7 6 4 5

Musical notation for measures 56-59. Chords: B \flat MAJ7. Performance markings: P, H, 3.

54

TAB

5 5 5 8 5 3 0 2 3 0 2 3 1 3 4 1

"USE OF LIGHT" ■ solo pg. 4

D \flat MAJ 7 **B** **D \flat 7** **B \flat MAJ 7**

56 59 62

TAB

B \flat MAJ 7

62

TAB

DMAJ 7

65

TAB

Cmi 7 **DMAJ 7** **A \flat mi 7**

68

TAB

"USE OF LIGHT" ■ solo pg. 5

[illegible]

80

picking close to the bridge

Dmi7

E♭MAJ7

TAB

3 5 2 0 3 2 2 0 3 5 3 3 6 8 5

84

Bmi⁷ Ami⁷ C/D_b (sl.) (sl.) P P P

TAB 7 7 3 5 12 (sl.) 15 15 16 15 13 12 (sl.) 14 13 15 13 12 P 15 14 12 10 13 11 8

The second system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one flat (Bb). The first measure is marked with a **C⁷sus⁴** chord. The melody consists of eighth and sixteenth notes. The second measure is marked with a **BbMAJ⁷** chord. The third measure contains a whole note chord. Below the staff, the guitar tablature is provided, showing fret numbers for the strings. The tablature for the first measure is: 10 8 7 10 8 7 10 8 7 10 8 7 10. The tablature for the second measure is: 10 8 10 8 12 10 8 12 15 12 15 12 13. The tablature for the third measure is: 17 17 17 17.

"USE OF LIGHT" ■ solo pg. 6

B \flat MAJ7 DMAJ7 *8va*

91

17 15 15 17 15 15 15 17 15 15 15 17 15 15 15 17 15 15 15 17 15 15 15 22

TAB

94

20 18 17 20 18 15 13 11 10 12 10 14 12 10 12 10 13 10 10 12

TAB

(melody)
D.S. al Fine

go to **3**



Photo provided courtesy of Anders Chan-Tidemann

Selected
Kurt Rosenwinkel
Compositions

"A SHIFTING DESIGN" (from the album *The Next Step*)

1 E7 Eb7(+9) G7 Eb7 F-11 Eb-7

5 Db7 Phryg. Eb7(+9) Emi9 3 F#7(+9) Gmi(b6) Fmi11 Ebmi7 sus

9 Bb7 C# D7(+11) G7 sus Bb7 C# D7(+11) G7 sus

13 E7 F#7(+11) E7(+11) F#mi7

17 F#mi7 Bbmi7

21 Bbmi7 F#7(+11) E7(+11) D7(+11) D7

25 D7 Db7(+9) G7 F#7(+9) Bb7 C# D7(+11) G7 sus

29 Bb7 C# D G7 sus Bb7 C# D G7 sus

33 Bb7 C# D G7 sus

"CUBISM"**(from the album *The Enemies of Energy*)**

A Gmi¹¹ Ami¹¹ Bbmi¹¹ Ebmi¹¹ E⁷_{sus} Bmi⁷ CMA⁹ Ami^(b6)

Fmi^(b6) Bbmi⁷ C#mi⁹ F#mi⁶ Gmi¹¹ Bb⁷ BMAJ⁷

5 D⁷_{sus} Ami¹¹ Gmi^(b6) G#mi¹¹ A#mi¹¹ Bmi¹¹ F#mi¹¹

9 Fine

Gmi¹¹ Ami¹¹ Bbmi¹¹ Ebmi¹¹ E⁷_{sus} Bmi⁷ CMA⁹ Ami^(b6)

INTFmi^(b6)

8

B

CMAJ⁷ C#MAJ⁷ DMAJ⁷ Bmi⁶ / / / /

C / E Bbmi⁷ E / Eb F#mi⁷

Ab / G B / Bb Ami⁶ Eb / D Abmi⁷ GbMAJ⁷ DMAJ⁷

33 (DMAJ⁷) F#mi⁷

Head: **A A B A**Solos: **A A B**



Photo provided courtesy of Anders Chan-Tidemann

"EAST COAST LOVE AFFAIR" (from the album *East Coast Love Affair*)

1 Db DMAJ^7 Eb^7 E^6 Cmi^7 Db^7 Dmi^7 Eb^7

3 Emi^6 Cmi^7 Abmi^7 $\text{Db}^{7(+9)}$ $\text{G}^{7(+11)}$ to coda last x

5 Gbmi^7 Bbmi^7 Dmi^7 / D^7alt $\text{DMA}^{7(+5)}$ Abmi^7 C^7

8 Db Db^{C} B^7 Db B^7 Db $\text{DMA}^{7(\#11)}$ AMA^7 Ab^7 Dbmi $\text{G}^{7(+11)}$

13 Gbmi^7 Bbmi^7 Dmi^7 / D^7alt $\text{DMA}^{7(+5)}$ Abmi^7 C^7 Db

17 GMAJ^7 Bmi^7 $\text{DMA}^{7(\#11)}$ / / $\text{A}^{\text{mi}7(\flat 6)}$ D^7sus $\text{C}\#^{7(+9)}$ CMA^7 / F^7 /

21 Emi $\text{C}\#\text{mi}^7$ $\text{F}\#\text{mi}^7$ B^7 Emi $\text{C}\#\text{mi}^7$

24 Eb $\text{F}\#^{7(+9)}$ $\text{F}\#^{7(\flat 13)}$ $\text{B}^7\text{sus}^{4-3}$ $\text{EMA}^{7(\#11)}$ $\text{C}\#\text{mi}^7$ D^7sus B^7sus

"EAST COAST LOVE AFFAIR" ■ page 2

B7(+9) C7 Db7 / Dmi7 G7 Gbmi7 Bbmi7

27 3

Dmi7 / D7alt DMA7(+5) Abmi7 C7 Db / / Db C

30 3

B7 Db B7 Db

33 3 3

Bmi7

Fine

"MINOR BLUES"
[from the album *The Next Step*]

BASS FIGURE

Ebmi7

**MELODY**

1 Ebmi7

5 Ebmi7 A7(+11)

9 Abmi7 Bb7sus4

13 Ebmi7

17 B7sus4 AMAJ7 Ami7

21 Ebmi7

A series of six lines of melody staff notation in 4/4 time. Each line contains measures 1 through 5, 5 through 9, 9 through 13, 13 through 17, 17 through 21, and 21 through 25 respectively. The notation includes various chords (Ebmi7, Abmi7, Bb7sus4, B7sus4, AMAJ7, Ami7) and repeat signs (slashes with dots) indicating where the melody repeats. The melody consists of eighth and quarter notes, often beamed together, with some measures containing rests.



Photo provided courtesy of Anders Chan-Tidemann

"OUR SECRET WORLD"
 [from the album *Heartcore*]

(bass + piano)

Drums

3

1

Dbmi^6 C^7sus DbMAJ^7 F^7sus^4

5

$\text{E}^{\text{MA}7(+11)}$ $\text{Bbmi}^7(\text{b}13)$ $\text{Eb}^7(+11)$ $\frac{\text{B}^7}{\text{E}}$

9

$\text{Ab}^7\text{sus}^{10}$ D^7alt DbMAJ^7 $\text{D}^7(\text{b}9)$

13

$\text{B}^7(\text{b}9)$ $\text{Bbmi}(\text{sus})$ $\frac{\text{Eb}}{\text{Ab}}$ $\frac{\text{Db}}{\text{F}}$

17

$\text{Bbmi}(\text{sus})$ Ab^7sus $\text{GbMA}^7(+11)$ $\text{D}^7(+11)$

21

Fmi $\text{A}^{\text{mi}7}$ AbMAJ^7 $\text{GbMA}^7(+11)$

25

Fmi^7 Ebmi^7 Gmi^7 $\frac{\text{B}^7}{\text{D}\#}$

"OUR SECRET WORLD" ■ page 2

AbMAJ Abmi7(b13) Gb E EbMAJ6

29 D \flat MAJ $\frac{6}{9}$ E/B AbMAJ7 Fmi

33 Fmi7(b6) GbMA7(+11) Ebmi7 Dmi7

37 D \flat 7sus CMA7($\frac{+5}{6}$)

41 *Fine*

"PATH OF THE HEART"
[from the album *Path of the Heart*]

[from the album *Path of the Heart*]



Photo provided courtesy of Anders Chan-Tidemann

"ZHIVAGO"
(from the album *The Next Step*)

Last x to coda

Guitar intro

A

Chords: Eb⁻, Eb/E, Fmi, F#mi⁶

4x

5

Chords: GbMAJ⁷, Ebmi⁷, Gb, Ebmi⁷

9

Chords: Gb, Ebmi⁷, Gb, C⁷sus

13

Chords: Ab⁷sus, AMAJ⁷, Bmi⁷, C#mi⁷

17

Chords: DMAJ⁷, Ab⁷sus, Gb, Ebmi⁷

21

Chords: Gb, Ebmi⁷, Gb, Ebmi⁷

25

Chords: C⁷sus, FMAJ⁷, Eb⁷(b9), Bmi⁷

29

Chords: BbMAJ⁷, Gmi⁷, Dmi⁷, FMAJ⁷

33

Chords: DbMAJ⁷, Ami⁷Phryg., FMAJ⁷, Dmi⁷

Chords: F, Dmi⁷, F, Dmi⁷

"ZHIVAGO" ■ page 2

B⁷_{sus} EMAJ⁷ B^{b7}_{sus} BMAJ⁷

C#mi⁷ D#mi⁷ EMAJ⁷ B^{b7}_{sus}

BMAJ⁷ C#mi⁷ D#mi⁷ $\frac{E_b}{EMAJ^7}$

B^{b7}_{sus} BMAJ⁷ C#mi⁷ D#mi⁷

EMAJ⁷ B^{b7}_{sus}

B B^bmi⁷_{sus}⁴ A^bmi⁷_{sus}⁴ G^bMAJ⁷ Fmi⁷

Editor's note: 2nd time through B section, notes are displaced by one beat.

E^bmi⁷_{sus}⁴ D^bMAJ⁷ Cmi^(b6) B⁶

To Top

B^bmi⁹



Photos provided courtesy of Anders Chan-Tidemann

appendix - piano parts

"BROOKLYN SOMETIMES" ■ piano

Open
A 1st x on D.C. to coda

Piano

6

11

B piano solo

17

22

C guitar melody

27

32

Del Capo
 1x
 al CODA
 per favore

Chords and notes shown in the score include: Dmi⁹, G/D mi, Dmi⁶, Dmi^(sus), Dmi⁹, G/D mi, CMAJ⁷/D, B⁷/D, Dmi, Eb^{7(b9)}, F#⁷⁽¹³⁾(b9), DMAJ^{7(#11)}, F#⁷⁽¹³⁾(b9), D, BbMAJ⁷, Emi⁷, A^{7(b9)}, A Gmi, F#mi^{7(b5)}, E, F/Eb, D, Cmi⁷, A^{7sus}4(b9), AMA⁶, AMAJ⁷, Ab/Ebmi, E/Eb, Gb/Ebmi, Abmi^{7(b6)}, Ab^{7sus}, Bbmi⁷, Dmi⁷, Abmi¹¹, Bbmi^{7(b6)}, E/Eb, F#⁷⁽¹³⁾, Ami^(b6).

"BROOKLYN SOMETIMES" ■ piano pg.2

To Piano Solo over **B** / **C**

"THE CLOISTER" ■ piano part

Ami C7(b9) $\frac{A\flat}{G}$ $\frac{F\sharp}{C}$ F \sharp 7sus Ami(b6)

7 CMAJ7 EMAJ Ami Eb7 CMAJ B7

13 $\frac{D\flat}{G}$ Ami(b6) CMAJ CMAJ **A** Ami(sus) C7(b9)

19 $\frac{D\flat}{G}$ lyd. $\frac{F\sharp MAJ}{C}$ $\frac{B}{F\sharp}$ Ami(b6) CMAJ CMAJ

25 Ami C7(b9) $\frac{E\flat MAJ}{G}$ $\frac{F\sharp MAJ}{C}$ $\frac{B}{F\sharp}$ Ami(b6)

31 CMAJ EMAJ **A2** $\frac{CMAJ}{B}$ $\frac{B}{A}$ Dmi9 $\frac{C7}{D\flat}$

37 $\frac{G\flat}{B\flat}$ Eb7alt $\frac{B7alt}{B}$ Ebmi7(+5)

43 FMAJ7(#11) Ami11 B11

"THE CLOISTER" ■ piano part pg. 2

47 **B** CMAJ7(#11) CMAJ7(#11) F#mi7 B7 B7

52 EMAJ7 CMAJ7(#11) CMAJ7(#11) Ami(b6) CMAJ7

57 **C** C4th F/C 4x

61 DbMAJ7(#11) EbMA9

65 **A3** Ami C7(b9) Db lyd. F#MAJ/C B/F# Ami(b6)

71 CMAJ EMAJ Ami Eb7 CMAJ B7

77 Db/G Ami(b6) CMAJ CMAJ Ami7 D/F#

"THE CLOISTER" ■ piano part pg. 3

83 **D** Eb⁶ Bmi^{7(b5)} $\frac{D\flat}{G\flat}$ A^{7alt} C⁶ $\frac{F}{A}$ Ami

91 Eb⁷⁽⁺⁵⁾ CMAJ F# Loc. $\frac{F}{A}$ CMAJ

97 CMAJ **B2**

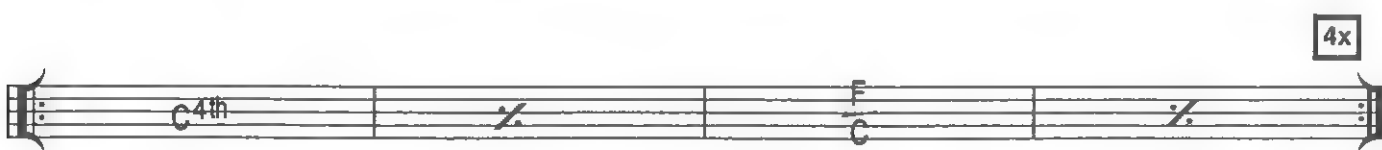
G#mi F#mi⁷ F#mi⁶ C major sound Ami CMAJ⁷

To Solos 1st x ▶

Outro FMAJ⁷ Bmi^{7(b5)} Ami $\frac{C}{C}$ Dmi⁹

"THE CLOISTER" ■ piano part pg. 4

The Cloister ► SOLOS



Form: Play to **B2**

Solos: To Coda al *Fine*

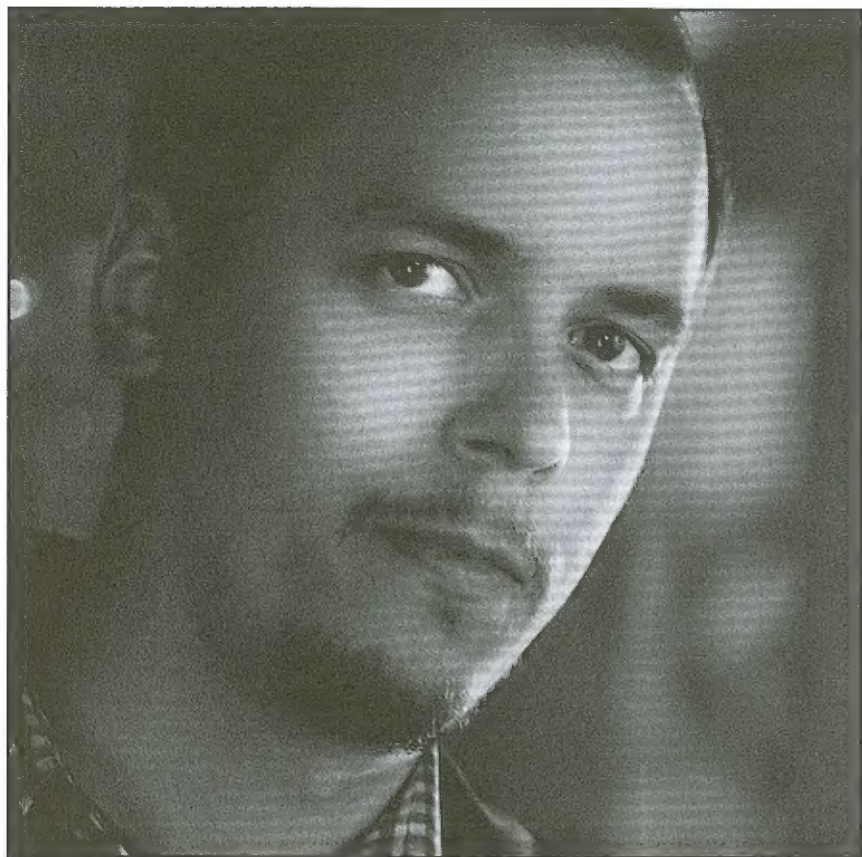
"OUR SECRET WORLD" ■ Piano part

The piano part score for "OUR SECRET WORLD" is written in 4/4 time and consists of 35 measures. The key signature has two flats (B-flat and E-flat). The score is organized into systems of staves, with measure numbers 2, 8, 14, 26, and 35 indicated at the beginning of their respective systems. Chord symbols are placed above the notes, often with additional figures in parentheses or superscripts. The notation includes various musical symbols such as accidentals, stems, beams, and slurs. The piece concludes with a "Fine" marking.

Chord symbols and measure markers:

- Measure 1: $D\flat mi^6_9$
- Measure 2: C^7_{sus}
- Measure 3: $D\flat MAJ^7$
- Measure 4: $F^7_{sus^4}$
- Measure 5: $E MA^7(+11)$
- Measure 6: $B\flat mi^7(\flat 13)$
- Measure 7: $E\flat^7(+11)$
- Measure 8: B^7
- Measure 9: $A\flat^7_{sus^{10}}$
- Measure 10: D^7_{alt}
- Measure 11: $D\flat MAJ^7$
- Measure 12: $D^7(\flat 9)$
- Measure 13: B^7
- Measure 14: $B\flat mi^{(sus)}$
- Measure 15: $E\flat / A\flat$
- Measure 16: $D\flat / F$
- Measure 17: $B\flat mi^{(sus)}$
- Measure 18: $A\flat^7_{sus}$
- Measure 19: $G\flat MA^7(+11)$
- Measure 20: $D^7(+11)$
- Measure 21: $F mi$
- Measure 22: $A mi^7$
- Measure 23: $A\flat MAJ^7$
- Measure 24: $G\flat MA^7(+11)$
- Measure 25: $C mi / F$
- Measure 26: $E\flat mi^7$
- Measure 27: $G mi^7$
- Measure 28: $B^7 / D\sharp$
- Measure 29: $A\flat MAJ$
- Measure 30: $A\flat mi^7(\flat 13)$
- Measure 31: $A\flat mi^7(\flat 13) / G\flat$
- Measure 32: $A\flat mi^7(\flat 13) / E$
- Measure 33: $E\flat MAJ^6$
- Measure 34: $D\flat MAJ^6_9$
- Measure 35: E / B
- Measure 36: $A\flat MAJ^7$
- Measure 37: $F mi$
- Measure 38: $F mi^7(\flat 6)$
- Measure 39: $G\flat MA^7(+11)$
- Measure 40: $D\flat^7_{sus}$
- Measure 41: $C MA^7(+5 / 6)$
- Measure 42: *Fine*

kurt rosenwinkel



Photograph © Ian Gittler

Born in 1970, Rosenwinkel attended the Berklee College of Music in Boston and later apprenticed with Gary Burton (1991-1992) and Paul Motian's Electric Bebop Band (1992-94) before branching out as a leader in his own right. An adventurous, searching artist whose playing is marked by a kind of kinetic melodicism, darkly delicate lyricism and cascading, horn-like lines, Rosenwinkel has, over the course of four brilliant recordings for Verve, established an instantly recognizable voice on the guitar -- warm and fluid with a tinge of overdrive, a touch of sustain and echo with a penchant for harmonic complexity. His singing quality on the instrument is all the more enhanced by the fact that he is often literally singing in unison with his single note lines. Through his first three albums, Rosenwinkel forged a tight alliance on the frontline with tenor saxophonist Mark Turner. The world

renowned Joshua Redman fills that role on *Deep Song* and together with Mehldau, Grenadier, Jackson and Ballard, they all strike an uncanny chemistry on Rosenwinkel's sixth album overall as a leader (he had previously recorded two albums in the '90s for the Fresh Sound and Criss Cross labels).

Joshua Redman has been a keen observer (and great fan) of Kurt's music for years. As he wrote in his insightful liner notes to Rosenwinkel's Verve debut, *The Enemies of Energy*: "Kurt is a man of many musical virtues. His technique is prodigious. His ears are huge. His time is solid. His groove is ferocious. His articulation is precise. His tone is penetrating but warm. His narrative flow is relaxed yet dynamic. His ideas are often surprising, sometimes shocking. But always compelling and inevitably satisfying. He is an adventurous soloist, an empathic accompanist and a poetic composer... He navigates the jazz idiom with fluidity and grace. He is an uninhibited, uncompromising and uncommonly inspired artistic voice. He is an organic, intuitive innovator... a natural original."



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